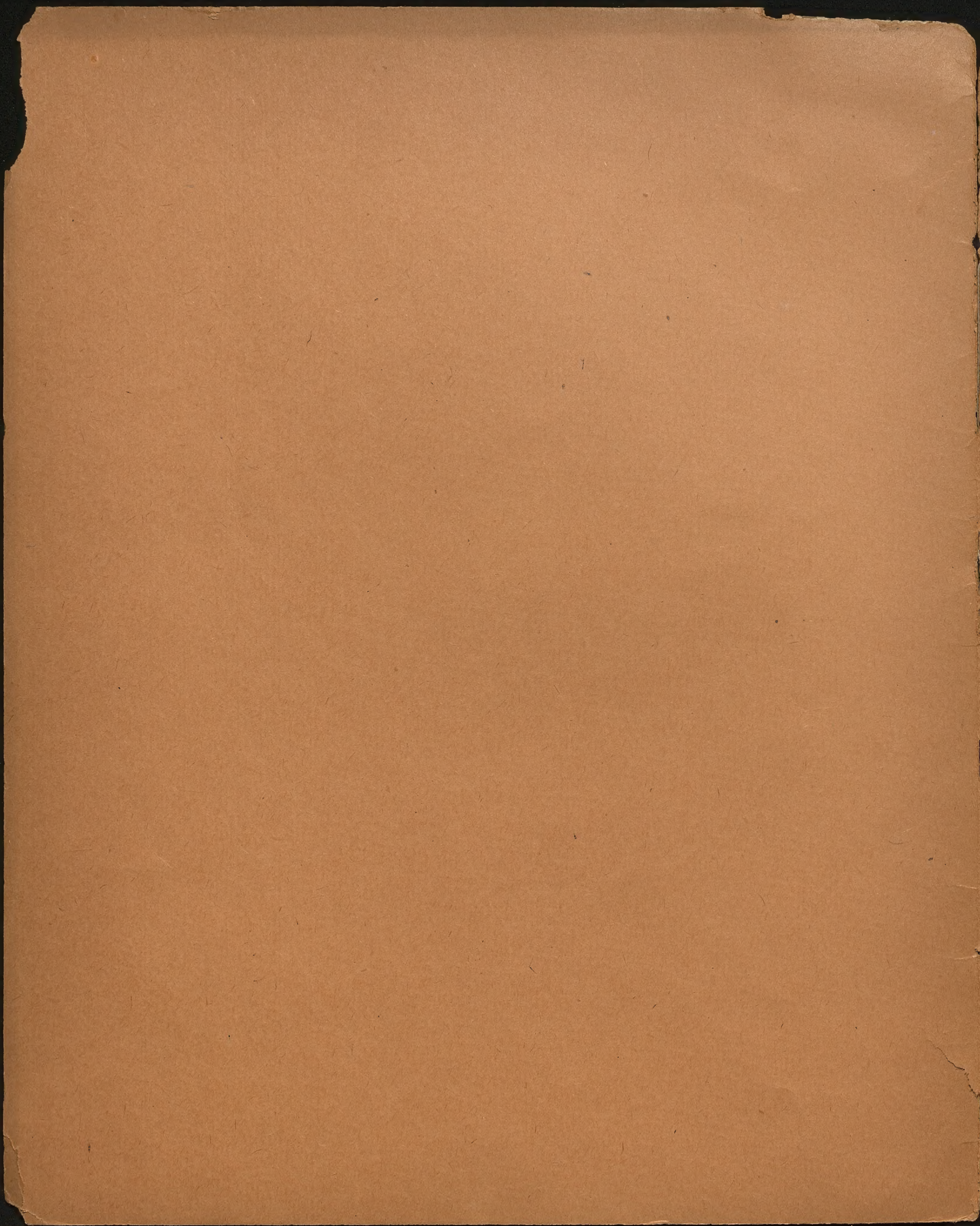




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Deux Nocturnes.
Two Nocturnes.
Op. 32. Pr. M. —,70.

Quatre Mazurkas.
Four Mazurkas.
Op. 33. Pr. M. —,70.

Trois Valses brillantes.
Three Brilliant Waltzes.
Op. 34. Pr. M. 1,10.

Sonate.
Sonata.
Op. 35. Pr. M. 1,30.

Deuxième Impromptu.
Second Impromptu.
Op. 36. Pr. M. —,60.

Deux Nocturnes.
Two Nocturnes.
Op. 37. Pr. M. —,70.

Deuxième Ballade.
Second Ballad.
Op. 38. Pr. M. —,50.

Troisième Scherzo.
Third Scherzo.
Op. 39. Pr. M. —,80.

Deux Nocturnes.
Two Nocturnes.
Op. 48. Pr. M. —,60.

Fantaisie.
Fantasia.
Op. 49. Pr. M. 1,—.

Trois Mazurkas.
Three Mazurkas.
Op. 50. Pr. M. —,70.

Troisième Impromptu.
Third Impromptu.
Op. 51. Pr. M. —,60.

Quatrième Ballade.
Fourth Ballad.
Op. 52. Pr. M. 1,—.

Polonaise.
Polonaise.
Op. 53. Pr. M. —,70.

Deux Nocturnes.
Two Nocturnes.
Op. 55. Pr. M. —,70.

Trois Mazurkas.
Three Mazurkas.
Op. 56. Pr. M. —,70.

Berceuse.
Berceuse.
Op. 57. Pr. M. —,50.

Sonate.
Sonata.
Op. 58. Pr. M. 1,80.

Trois Mazurkas.
Three Mazurkas.
Op. 59. Pr. M. —,70.

Barcarolle.
Barcarole.
Op. 60. Pr. M. —,50.

Polonaise-Fantaisie.
Polonaise-Fantasia.
Op. 61. Pr. M. —,70.

Deux Nocturnes.
Two Nocturnes.
Op. 62. Pr. M. —,70.

Trois Mazurkas.
Three Mazurkas.
Op. 63. Pr. M. —,60.

Trois Valses.
Three Waltzes.
Op. 64. Pr. M. —,80.

Fantaisie-Impromptu.
Fantasia-Impromptu.
Op. 66. Pr. M. —,80.

Quatre Mazurkas.
Four Mazurkas.
Op. 67. Pr. M. —,60.

Quatre Mazurkas.
Four Mazurkas.
Op. 68. Pr. M. —,60.

Deux Valses.
Two Waltzes.
Op. 69. Pr. M. —,60.

Trois Valses.
Three Waltzes.
Op. 70. Pr. M. —,80.

Nocturne.
Nocturne.
Op. 72. Pr. M. —,50.

Valse.
Waltz.
Op. posth. Pr. M. —,50.

Mazurka.
Mazurka.
Op. posth. Pr. M. —,50.

Mazurka.
Mazurka.
Op. posth. Pr. M. —,50.

Mazurka.
Mazurka.
Op. posth. Pr. M. —,50.

Trois Nocturnes

(B \flat moll, Es dur, H dur)

pour le Piano

composés par

FRÉDÉRIC CHOPIN.

Op. 9.

Preis: M. —,80.

Herausgegeben

von

Wilhelm Speidel.

Stuttgart.

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1888.

Leipzig:
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Zürich, Basel, St. Gallen, Luzern, Strassburg:
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New-York: Edward Schuberth & Co., 23 Union Square.

Three Nocturnes

(B \flat minor, E \flat major, B major)

for the Pianoforte

composed by

FREDERIC CHOPIN.

Op. 9.

Deux Polonaises.
Two Polonaises.
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Mazurka.
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C. G. Röder, Leipzig.



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III

Mus.



Nocturnes.

Larghetto. (♩ = 116.)

Chopin, Op. 9, N^o 1.

1. *p espressivo*

Red. *simile*

fz p

smorz. *p*

legatiss.

f appassionato

cresc. *con forza* *p* *smorz.*

Stich und Druck der Röder'schen Officin in Leipzig.

4
Sibl. Jag.

sotto voce

pp

5 3 2 1 * Ad. * Ad. * simile

4 2 3 8

poco rallent.

ppp

a tempo

f

cresc.

3 4 4 5 3 2 1 2 1 4 5 3

p

poco rallent.

ppp

a tempo

f

cresc.

f poco stretto

5 2 3 1 2 1 1 4 3 4 3 4 3 3

fz p

poco rallent.

4 3 3 3 3 3 3 3

a tempo
f

fz p *poco rallent.*

a tempo
f *ff*

con forza

pp
sempre Ped.

ppp *legatiss.*

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics and performance instructions are written throughout the piece.

System 1: *sempre pp*, *fz*, *smorz.*, ** sempre p*

System 2: *a tempo*, *rall. e dolciss.*

System 3: *legatiss.*, *20*

System 4: *f*

System 5: *cresc.*, *ff*, *dim.*, *p*, *smorz.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ***

System 6: *ff*, *acceler.*, *dimin.*, *riten.*, *pp*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, *una corda*

Op. 9. N^o 2.⁷

a) Tausig theilte mir einst mit, dass er viele Stunden zugebracht habe, um die Begleitung der linken Hand dieses Nocturno's zu seiner Zufriedenheit herauszubringen. Man achte sorgsam auf das genaue Zusammenspiel und die Bindung des 2. und 3. Achters.

a) Tausig once told me that he had spent many hours in bringing out the l.h. accompaniment of this Nocturn to his satisfaction. Special attention should be given to playing precisely together and smoothly connecting the 2d and 3d eighth-notes of each group of 3.

cresc. *p*

pensieroso *pp* *f*

a tempo *poco rall.* *fz p*

p

p

pp *poco rubato* *sempre pp* *dolciss.*

p *con forza* *stretto*

ff senza tempo *p acceler.* *cresc.*

f dim. *rallent. e smorz.* *pp* *ppp*

una corda

Allegretto. (♩. = 66.)

Op. 9, No 3.

p *scherzando* *simile* *leggerissimo*

a) Pralltriller.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar pattern. The word *espress.* is written below the first measure of the bass staff. The second system features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The word *f* is written below the first measure of the bass staff, and the word *p* is written below the third measure of the bass staff. The third system features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The word *tr* is written above the first measure of the treble staff. The fourth system features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The word *dolciss.* is written above the first measure of the treble staff. The fifth system features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The word *scherz.* is written below the first measure of the bass staff. The sixth system features a treble staff with a series of eighth notes and a bass staff with a similar pattern.



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with fingerings 2, 1, 3, 4, 2, 2, 1, 5. The left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic and a *sostenuto* marking.



Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand maintains the eighth-note accompaniment. Dynamics include *fz* (forzando) and *p* (piano).



Third system of musical notation. The right hand features a more complex melodic line with fingerings 1, 2, 4, 3, 2, 3, 4, 3, 2, 1, 3, 2, 3, 3. The left hand continues the accompaniment. The system is marked *stretto e cresc.* (tightening and crescendo).



Fourth system of musical notation. The right hand has a rapid melodic passage with fingerings 2, 3, 3, 2, 1, 2, 1, 3, 4, 2, 1, 2, 1, 3, 4, 1, 3. The left hand continues the accompaniment. Dynamics include *fz* (forzando) and *con forza* (with force). The system ends with a *rallent.* (ritardando) marking.



Fifth system of musical notation. The right hand features a melodic line with fingerings 5, 4, 3, 2, 3, 1, 5, 5, 4, 4. The left hand continues the accompaniment. The system is marked *a tempo* and *mf* (mezzo-forte).



Sixth system of musical notation. The right hand has a melodic line with fingerings 2, 1, 5, 2, 3, 1, 4, 2, 3. The left hand continues the accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

p

stretto *e* *cresc.* *fz*

con forza *rallent.* *a tempo* *p*

pp

Agitato. *f* *cresc.* *fz*

p *fz* *pp* *riten.*

a tempo
p *cresc.* *ff* *dim.*

p *fz* *smorz.*

pp *f* *cresc.*

f *p* *fz*

pp *f* *cresc.*

f *p* *fz*

84

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff with a bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand. The score is divided into two systems, each containing two measures. The first system ends with a double bar line, and the second system ends with a double bar line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and articulations.



